THE CENTRAL STATES SPEECH JOURNAL

ILLINOIS
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KANSAS • MICHIGAN
MINNESOTA • MISSOURI
NEBRASKA • NORTH DAKOTA • OHIO
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VOL. VII
NO. 1
FALL
1955

Feature Articles in the Areas of

- ★ FUNCTIONAL ARTICULATION DISORDERS
- ★ ARENA THEATRE SCENERY
- ★ COMMUNICATION RESEARCH
- ★ COMMUNITY SERVICE PROGRAMS
- ★ VISUAL AIDS IN TELEVISION
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CSSA Convention, Sherman Hotel, Chicago, April 6-7, 1956

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The Central States Speech Journal is printed in November and March by the Allen Press, Lawrence, Kansas.

Subscriptions, including membership in the Central States Speech Association, are $3.00 per year. Sustaining memberships (including both Journal and Convention Fee) are $5.00. Single copies of the Journal are $1.25. Subscription orders should be addressed to Wayne N. Thompson, University of Illinois, Chicago, Ill.

Correspondence concerning manuscripts and other items for publication (except advertising) should be sent to the Editor. Advertising orders should be sent to the Executive Secretary.

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OPEN LETTER FROM THE PRESIDENT

Just recently I read two items, one in a daily newspaper and the other in *The Speech Teacher*, which caused me some concern. The newspaper article was reporting on a workshop discussion of a regional White House Conference on Education in one of our Central States. The question was raised by an architect, "Who puts all the glamorous subjects into the curriculum, such as band and SPEECH—classes all the kids want to get into—leaving out all the old drudgery subjects?" A veteran school superintendent answered: "Those are the 'frills.' Most of that stuff comes from the people themselves. They insist on having them."

I was cheered by the superintendent's statement that he felt that the people insist on such "frills" as speech in their schools. But as I attempted to analyze this whole situation, I wondered just how prevalent this superintendent's attitude is among high school administrators. Under our present school set-up, the administrator plays a key role in the encouraging, introducing or limiting of subjects in the curriculum. Are we, as interested speech teachers in the Central States area, doing all that we should be doing to promote speech? Promote it not as a "frill", but as a subject basic to modern-day living. What are we college speech people doing to educate the secondary school principals and superintendents to the importance of speech? What are the high school speech teachers doing to promote speech work in their own schools?

The second article was Professor Karl Robinson's, "The Time for Action is Now", in the September, 1955, *Speech Teacher*. Dr. Robinson laments the lack of trained speech teachers today and points out most vividly the need for action "now", or we in speech "face the loss of most of what we have been building since 1900." Part of his challenge as to a solution to this speech teacher shortage is directed to the individual speech teacher now "in the field." Here is another challenge to us. May we all seriously consider the part we should play in solving these impending problems.

Your C.S.S.A. President and his Program Development Chairmen are busily at work these days arranging a fine Convention for you **at the Hotel Sherman in Chicago, April 6 and 7, 1956.** Since our Speech Association of America is holding their national convention in Los Angeles this December, that distance may make it difficult for many of our Central States people to attend. We hope you will reserve April 6 and 7 for the Central States Speech Convention in Chicago. We promise you a challenging and educational program. *There will be sectional programs in the areas of theatre, forensics, speech correction and audiology, elementary school speech, interpretation, ministerial speech training, communication skills, public address, radio and television, and secondary school speech.* Through attendance at conventions we may all profit, as Disraeli has stated: "The more extensive a man's knowledge of what has been done, the greater will be his power of knowing what to do."

Charles L. Balcer
President, C.S.S.A.

The Editorial Policy of the Central States Speech Journal

Our editorial policy is based upon the following four concepts suggested by the Central States Speech Association Advisory Council:

1. Two issues annually, 48 pages each, published in November and March; deadlines are October 15 and February 15.
2. Services performed well by the *Quarterly Journal of Speech* and other periodicals should not be needlessly duplicated.
3. Emphasis should be placed on ideas which will be useful to the classroom teacher.
4. All areas of our profession, including drama, speech correction, radio, etc., should be represented effectively.

Manuscripts most acceptable will be those which satisfy the above requirements. Suggested length is "less than 2,000 words."

The style most desirable is that suggested in the "M.L.A. Style Sheet." (Write to the treasurer of the Modern Language Association of America, 100 Washington Square East, New York 3, New York; price, 15c.)

Manuscripts submitted for consideration will be evaluated by a panel of consulting editors.

Manuscripts should be sent to Kim Giffin, Editor, *Central States Speech Journal*, Department of Speech and Drama, University of Kansas.

The cost of Journal article reprints is as follows (Add shipping and billing expense of $1.00 per order):

	1 p.	2 pp.	4 pp.	8 pp.	16 pp.
100 copies	$3.95	5.65	6.98	9.90	12.65
Each additional 100 copies	$1.85	2.80	3.80	5.00	8.00

Each additional 4 pages (per 100 copies) $1.95
(per each additional 100 copies) $1.40

Covers ..... $6.90 for first 100 copies; $3.60 for each additional 100 copies.

Reprint orders should be sent to the Editor.

Charge will be made for a minimum of 100 reprints. The press will bill the author directly with fully itemized bill, showing the shipping and billing expense.

Problems in Communication Research

David K. Berlo

In the first volume of the *Quarterly Journal of Speech*, Professor Winans pointed out that "we have lacked scientific foundation for our special work . . . If we are to make progress and deserve fully the recognition we demand, we must have the services of investigators."[1] Until quite recently, rhetoricians tended to discount this advice from Winans, and to restrict their research interest primarily to historical study; however, an examination of any recent Speech convention program, or the table of contents in *Speech Monographs*, would indicate that Speech is gradually accepting the thesis of Winans, Woolbert, and others that experimental research in problems of oral communication properly is part of the field of rhetoric and public address.

Enthusiasm is a necessary but not sufficient condition for the generation of scientific evidence; methodological competence is also a requisite. It is easy to underestimate the importance of method in the conduct of fruitful research. And yet, the results of an investigation are of utility only if the study has been properly conceived and executed. Unfortunately, all that often protects the reader from consumption of inadequately conducted research is the over-worked and harried editor of the professional journal.

Poor research is worse than no research, just as false information is worse than no information. Publication of "bad" rhetorical research not only loses us the respect of our academic colleagues in the social sciences, but places the journals in the position of aiding in the propagation of inaccurate and fallacious information. If such information is accepted as valid, it can result in nothing other than confused teaching and erroneous theoretical constructions.

Granting the importance of research methodology, the question may justly be raised as to who does or does not require technical competence. Obviously, those of us who intend to engage in the conducting of experiments need competence. It is more of a requisite for those who intend to devote time to interpreting the research of others, to synthesis, or to theory construction. Such theorists must be able to compare methods and designs of related studies, judge their comparability and relationship, and make the methodological decisions presupposed in integration.

This leaves only those who intend neither to conduct nor synthesize research. Such a teacher, however, will need to read reports of what others have done if he is to pass judgment on the applicability of particular research findings to his problems, to decide on their pedagogical value in the classroom, or even to answer the questions of the inquiring student. Each of these functions requires a fair amount of competence in research methodology.

It follows that establishment of a

1. James A. Winans, "The Need for Research," *Quarterly Journal of Public Speaking*, I, 1 (1915), 17.

Mr. Berlo (A.B., Illinois, 1953) is an Assistant Professor of Speech and Director of Radio, Eastern Illinois State College.

set of criteria of methodological adequacy would be valuable to most of us. The remainder of this paper is concerned primarily with a discussion of some of the major problems encountered in experimentation. It is not intended as even an inadequate survey of statistical techniques or other methodological skills. All that I hope to suggest is a set of rubriques which might serve as useful guides in organizing the specific skills needed to conduct, synthesize, or evaluate empirical study.

The general ontological principle of science might well be summed up by a hopeful quotation from St. Matthew, "Ask, and it shall be given to you; seek and ye shall find."[2] I do not mean to imply that science is the road to salvation and everlasting life (although, academically speaking, this might well be the case); however, the essence of scientific epistemology can be divided meaningfully in accord with the Matthew quotation into the two problems of (1) asking the right questions, and (2) seeking the answers properly.

Problems of Question Asking

Adequacy of the tested hypothesis

It has often been said that genius in experimentation liés not in the mechanics of data collection, but in the creative (artistic, if you will) ability of the investigator to ask the right questions. The adequacy of a scientific question is determined at least partially by the following criteria:

1. Is the question theoretically derived? In a discussion of the philosophy of science, Margenau[3] has suggested that the highest level of empirical investigation is the testing of hypotheses which have been deduced from a set of logically interrelated theorems, based on a group of postulates and axioms. Such a procedure permits the prediction of results, and the test of a generalizable theorem. It is maximally fruitful theoretically, and permits economy in the number and kinds of research problems which must be studied. Regrettably, there is no hypothetical-deductive (to use the Hullian term) theory of rhetoric, so we must work with what we have. Nevertheless, it is the responsibility of any experimenter to attempt to provide a theoretical rationale for any piece of research not exploratory in nature. Only by accepting this responsibility, can researchers provide empirical data with theoretical utility.

2. Do we really want an answer to this question? A research finding is theoretically productive only if it can be integrated with existing knowledge to produce an extension of current theory. Studies not so conceived, and regrettably these are not few in number, will elicit the "so what" comment from the discriminating reader. For an example, we can avoid hurt feelings by selecting a suggestion of the 1915 Committee on Research. The suggestion: how far should the speaker stand from his audience—two feet, five feet, ten, etc.[4] I think we can agree that we're not interested in the answer to this question—assuming that there is one—when we build rhetorical theory.

The criterion of theoretic productivity would eliminate many studies which can be described only as "cute," and those which can be at-

2. See the Gospel according to St. Matthew, *The Holy Bible*, chapter 7, verse 7.
3. Henry Margenau, *The Nature of Physical Reality; a Philosophy of Modern Physics* (New York, 1950), pp. 479.
4. Research Committee, "Research in Public Speaking," *Quarterly Journal of Public Speaking*, I, 1 (1915), 30.

tributed to material motives on the part of the investigator. Of course, some research is designed to study specific operational problems—usually related to an industrial or military need. Though such studies often serve a highly practical purpose, and warrant being done, their design usually prohibits using the results in theory construction.

3. Is this question logically fertile? This criterion is related to the above discussion. A study which is logically insular automatically is suspect. The study by Hovland, Lumsdaine and Sheffield during World War II on the comparative merits of one-sided and two-sided presentations is an example of a logically fertile question.[5] The results of that research have generated a whole series of studies, conducted by Hovland and his associates at Yale, Thistlethwaite at Illinois, and others, which have tried systematically to explore other ramifications of the original findings.

Though satisfied that a question meets these criteria of adequacy, we must still check its potential answerability. Among the problems in this area, usually subsumed under the label of "experimental design," the following two are always included.

4. Has the variable under study been confounded with other variables in such a way as to prohibit an unequivocal answer to the hypothesis? Often, the investigator completes his analysis only to find that his results are ambiguous. For example, Bales and his associates have studied the relationship between communication in the small group and perceived leadership by others in the group.[6] They found that the individuals who most often contributed were perceived as leaders; however, these individuals also tended to contribute items of more qualitative value to the group's deliberations. The problem in interpretation: is perceived leadership a function of quantity or quality of participation? The results are ambiguous. Sometimes, as in this example, the presence of ambiguity cannot be predicted prior to the completion of the experiment; often, however, it can be traced to carelessness in definition, or negligence in exercising control over other variables which operated conjunctively with the variable under study.

5. Have we asked the right people, and enough—but not too many—of them? These are the standard problems of sample selection. In planning or evaluating any piece of research, we must ask the question, does this sample represent the population in which we have an interest? Failure to do this raises the familiar problem of the "utility" of a rhetoric of college sophomores. In many instances, there are no apparent distinguishing characteristics of a college sample which prohibit the generalization of results to other populations; but in many instances, there are.

Often there is little that can be done about the above problem. Subjects must be obtained where they are available. However, one does have control over the number of subjects which are selected. Such control should be used to meet two criteria; adequacy and efficiency. By adequacy, we mean that enough subjects have been chosen to permit the dem-

5. Carl I. Hovland, Arthur A. Lumsdaine, and Fred D. Sheffield, *Experiments on Mass Communication* (Princeton, New Jersey, 1949), chapter 8, 201-227.

6. Robert F. Bales, "Some Uniformities of Behavior in Small Social Systems," in *Readings in Social Psychology* (revised), eds. Guy E. Swanson, Theodore M. Newcomb, and E. L. Hartley (New York, 1952), 154.

onstration of a significant effect—if it exists in a specified amount. By efficiency, we mean that the "N" is no bigger than required to test the hypothesis against a particular alternative.

All too often, the size of a sample is determined solely by the number of available colleagues who are willing to contribute an hour or two of their class time. Little or no thought is given to adequacy or efficiency. Yet, if we know the hypothesis which we wish to test, the amount of departure from the hypothesis we want to be able to detect under some specified level of confidence, plus some technical information concerning the shape and nature of the distribution of the data, we can estimate the *exact* number of subjects required. Any other procedure in determining sample size either causes us to waste subjects by choosing too many (which is inefficient and uneconomical), or more dangerously, prohibits a sufficient test of the hypothesis because of an insufficient sample. In the latter case, we shall often accept the null hypothesis when in reality we should not.

Problems of Answer Seeking

Any discussion of answer-seeking can further be subdivided into (A) data collection, and (B) data analysis.

Problems in data collection

Of the many considerations which must be taken into account in the collection of data, we shall discuss two problems concerning the choice of a measuring instrument.

1. Does our measurement scale fit a mathematical model which accurately represents the object-world that we are investigating? This is the problem of correspondence between the object-world and the number-world. As Stevens has pointed out, measurement involves the process of linking the number system to some discriminable aspect of objects or events.[7] The process of measurement makes an assumption of isomorphism between a set of numerals and a set of objects. The kind of isomorphism determines the kind of scale available: nominal, ordinal, interval, or ratio. The data with which we deal in communication research may usually be assumed only to be scaled ordinally, if for no other reason than our lack of knowledge about the object-world.

In beginning any study, an experimenter is obligated to select a particular mathematical model he feels most accurately represents the real variables with which he is working. Failure to attend to such problems of mapping and correspondence generates two kinds of problems. First, use of a non-applicable model necessarily structures the kind of information obtained from the data. Secondly, use of an inadequate model either precludes use of the more powerful analytic tools which we possess, or causes them to be unjustifiably employed.

2. Is the scale we are using a sensitive and reliable measure of the variable under study? Of the many aspects of test sensitivity and reliability, we shall concern ourselves here only with the problem as it affects acceptance or rejection of a particular hypothesis.

Many communication studies are interested in attitude change as a function of an orally delivered message. Often, two or more variations of the message are presented, and differences between treatments are

7. S. S. Stevens, "Mathematics, Measurement, and Psychophysics," in *Handbook of Experimental Psychology*, ed S. S. Stevens (New York, 1951), 1-49.

hypothesized. Under such conditions, what is the effect of low reliability of our measuring instrument? It may or may not have an effect on the mean scores. If it does, the nature of such an effect is not predictable. It will most certainly have an effect on the within-group variances, and always in the same direction. They will inevitably be increased. These variances are used as error terms in tests of significance; therefore, as they increase, a larger mean difference among groups will be required to demonstrate a significant difference. Hence, in some cases the null hypothesis will not be rejected, although there is an actual difference among treatments (or groups). This is particularly important in our field of inquiry because many of the differences attributable to variations in the perception of a single message will of necessity be slight. If we are to make progress in isolating those variables which do make a difference, reliable measures are of absolute necessity.

Many of the same comments hold true for the sensitivity of a measure. By sensitivity, we mean the ability of an instrument to discriminate differences in position. A yard-stick analogy might clarify this point. If a ruler is marked off only in yards, a change in length of 18 inches or less must be marked as "no change." Accordingly, if our attitudinal and learning measures are crude, much of what is actually change in the receiver organism must be marked as "no change." For this reason, such measures as the Shift-of-Opinion ballot and other similar scales have little or no place in productive research techniques. The recent development of the Semantic Differential by Osgood and his associates at Illinois holds great hope for a sensitive and reliable measure of attitude, and of general semantic meaning.[8]

A second problem of sensitivity is in some respects the converse of our discussion of reliability. If a measure is insensitive because of extreme ease or difficulty of items (usually in a learning test), scores will tend to cluster around some one scale interval. In so doing, the within-group variance will be greatly reduced. From our earlier discussion, we know that such a reduction raises the probability of obtaining significant differences among groups because of the reduction in the estimate of error. Such a situation might well cause us to reject the null hypothesis when it really should not be rejected, and thus to clutter our theory with incorrectly "verified" hypotheses. In looking at a study reported in the Speech Monographs by Sponberg,[9] one might wonder if this factor would explain the fact that, although mean differences between two groups on a learning measure were only 1.24, this was significant statistically. The within-group variance was extremely low (.38 on a sixty-item test). The Sponberg results have failed to be substantiated by other investigations of his hypothesis.

From this discussion, we would expect that sensitivity and reliability can be considered, in a sense, to be negatively related. If we have a highly insensitive measure, scores on it

8. Charles E. Osgood, Report on Development and Application of the Semantic Differential. Unpublished Manuscript, Institute of Communications Research (University of Illinois, 1953). Privately distributed.
9. H. A. Sponberg, "A Study of the Relative Effectiveness of Climax and Anticlimax Order in an Argumentative Speech," *Speech Monographs*, XIII (1946), 35-44.

will be highly "reliable"—although the converse is not necessarily true. So, we have the joint problem in designing any measure of maintaining a high level of reliability without sacrificing the sensitivity of the scale.

Problems of analysis

There are many questions involved in the choice of an analytic tool. Any list probably would include at least the following two.

1. Are the assumptions of our analytic tool met by the data? Nearly all of the available tools known as parametric techniques make certain assumptions about the nature of the data. The most frequently made assumptions are those of normality of distributions and homogeneity of the variances. Before one can employ the analysis of variance, a "t" test, or other parametric measure, he must demonstrate that his data meet the necessary assumptions. Unfortunately, attitudinal data often do not meet the assumptions required of parametric statistics. When this is the case parametric statistics are simply not applicable. Results obtained from their use are not valid. Luckily, we have access to a constantly expanding set of so-called non-parametric tools which make few or no assumptions about the data. These tools usually are not as powerful (sensitive) as parametric statistics, but they must be employed on data which do not meet parametric assumptions.

2. Does the analytic tool answer the question being asked? Different statistical tests usually ask somewhat different questions of the data. One might test differences among means; another differences among distributions, etc. The "right" test for any particular study is a function of the specific question asked. Choice of a test presupposes an awareness on the part of the experimenter as to just what this test is designed to do. The fact that it demonstrates "differences" is not sufficient.

Finally, situations arise in which the assumptions of two tests are both met by the data, and they ask the same question. We have the problem of which one to use. Whenever possible, this decision should be made on the basis of the relative power of the tests. The test with greater power should always be chosen. Recently, quantitative methods for determining the power of some tests have been devised. In the situation described, one can usually assume that a parametric test has more power than a non-parametric one.

These are just a few of the problems inherent in any well-planned, scientifically useful piece of experimental research. The particular points discussed have been selected to illustrate the kinds of methodological competence presupposed in the conduct, evaluation, or synthesis of experimental research. Such research properly constitutes part of the field of rhetoric and public address; however, if the time, money, and effort put into research is to contribute to our knowledge of the rhetorical process, it must be well done. To conduct good research, one requires competent, intensive training in experimental methodology. Quite probably, such training will soon become part of graduate programs in Speech. Let us hope that this is the case. For only through training competent experimentalists, and securing the presence of a skilled methodologian on the editorial review boards of our journals will research in Speech secure the academic respect of our colleagues in the social sciences, and aid in the development of a realistic theory of rhetoric.

Scenery for the Arena Theatre

Everett M. Schreck

To many people arena theatre suggests a method of staging in which little or no scenery is used. In general, this concept is true. Undoubtedly much of the arena theatre's appeal to producing organizations is due to the saving of time and money by the arena method as compared with that of proscenium productions. However, the common practice of extreme simplicity in arena staging, although economically advantageous, may not always be artistically justified. Although it is true that some plays are more theatrically effective on a bare stage, others are improved with practical and decorative scenic elements.

The function of scenery is basically the same for the arena as for the proscenium stage: namely, 1) to provide a suitable environment for the actor, that is, a place where he can more adequately project the meaning of the play and interpret his character; 2) to establish locale; 3) to establish mood: 4) to provide illusion-furthering devices which heighten the kind of believability demanded by the play. The level of believability varies, as we all know, with plays of different types and styles. The required degree of illusion of each play may be helped or hindered by the scenic treatment.

We cannot avoid some type of scenic background for the action of a play. It may be: 1) positive, in which case it will theatrically strengthen the play, 2) neutral, that is, making no particular contribution to the play, or 3) negative, working at odds with the intent of the playwright. Whether we will or not, a play demands a setting. We cannot produce plays in the void. The stage setting is either actual (on the stage), or imagined by the spectator. Actual scenery is provided by the designer-technician. Imagined scenery is, in varying degrees, provided by the poet-playwright. There are examples of imagined scenery in Shakespeare's plays and in such modern plays as Thornton Wilder's *Our Town*. The key to the type of setting demanded by any play may be based on whether the playwright is speaking in imaginative language, that is, setting his own stage; or whether he is relying on the designer-technician to provide the needed scenic elements. Consequently, how much scenery we should use in an arena production depends in some measure on the playwright's use of suggestions in his script or on his dependence upon actual scenery to convey his meaning.

Aesthetically arena staging is the same as that of the proscenium stage. The same artistic principles prevail. Although the audience is on all sides of the arena, the individual spectator is on one side. If we were to erect an arch in front of any one section of the arena theatre audience, the artistic conditions would not, to any marked degree, be dissimilar to the proscenium stage. In either case we must give consideration to such ele-

Mr. Schreck (Ph.D., Cornell, 1942) is an Associate Professor of Speech and Production Director in Theatre, Ohio State University.

ments of art as unity, selectivity, simplicity, variety, emphasis, proportion, harmony, balance, and the like.

However, the arena theatre presents certain peculiar problems in the use of scenery. The arrangement of the seating on all sides generally precludes the rolling of large units. Moreover, most arena theatres are devoid of traps and have only limited facilities for flying scenic units. The problem is most pertinent in the realistic play requiring changes of scene. The shifting of many units may not only slow the action of the play but also become wearisome to the audience. In a recent production of *Pygmalion* at the Ohio State University Stadium Theatre, both the critics and the audience were disturbed by the laborious shifting of stage furniture.[1]

The problems of the multiple-set production may be solved in a number of ways. 1) The scenic elements may be neutral or formal, thus allowing the audience to imagine the particular locale. 2) A stylized or unit type of production may be used. Non-realistic, functional set pieces and props may be employed and rearranged to suggest a change of scene. 3) The production may be set in an historical frame. For example, *The Doctor in Spite of Himself*, was given a permanent setting suggesting the court of Louis XIV. This permitted the use of decorative, colorful scenic elements in keeping with the lush, ornate quality of the period. The setting consisted of a painted geometric floor design, draped entrances, dais and canopy for Louis XIV, and a large ceiling piece representing a crown. Since th play was being enacted in the Court a minimum of set props was used a stump for the forest scene, a ston bench for the garden, a table an three chairs for the scene in Geronte' house. The scene shifts, which re quired only seconds, were performe by the players. As was typical o many of Moliere's plays, *The Docto in Spite of Himself* was presente as entertainment for the King and hi Court who sat at the side of th stage during the entire action. Thi manner of staging permitted the in clusion of a number of other ente tainment features such as a ballet, minuet and a gavotte danced by mem bers of the Court. 4) Another possibl method of solving the problem of th multiple-set play is the multiple stag or cinematographic set. In this cas the stage is divided into units. Scene may be enacted in different parts o the stage alternately or simulta eously. This method not only avoid the waits for scene shifts but als allows the action of the play to mov rapidly from one locale to another

There are a number of ways where by the designer-technician may en hance the effectiveness of the aren method of staging. Of primary im portance is the floor treatment. Thi part of the stage is all too ofte neglected. The elevated, circular ar rangement of the seating in the aren makes the stage floor a focal poin for the audience. Consequently th acting area may be given a realisti paint treatment to further the illusio of the locale. As examples of realisti floor treatment one might cite th wide rough boards for the barrack in *Stalag 17* and the varied flagstone for the garden of *The Silver Whistle* For non-realistic productions a purel decorative painted floor may be use

1. With the exception of *Our Town*, all the plays referred to in this article were produced in the Stadium Theatre, Ohio State University, 1950 to 1954.

as in the case of *The Doctor in Spite of Himself*. In addition to paint treatment, various build-up units may be used such as steps, ramps, and levels to add variety and increase theatrical effectiveness to the acting area.

Of almost equal importance to the design of the arena floor is that of wall treatment. Here the designer may take considerable liberty. 1) The entire physical theatre may become the setting. This treatment, which may be termed a panoramic scene, was used for the *Silver Whistle*. The flats which formed the enclosure of the Stadium Theatre were painted to represent the exterior of the buildings and the garden wall of the old people's rest home. This gave the impression that the spectators were actually in the garden of the home. Obviously, this treatment of scenery has its limitations. 2) The acting area or scene may be defined by a cut-down set. These walls, which are about three feet high, may be purely decorative or practical. In the latter case they may contain book shelves, low cupboards, window seats, etc. 3) Another variation of wall treatment is the skeleton setting. In this case only the frames of walls, doors, and windows are used. This scenic device, which is common to the proscenium stage, is also very effective in the arena production. It suggests the setting and yet permits the audience to look through the setting and see the action. 4) In many instances the acting area of the arena may be extended to include the passage-way from the entrance to the stage proper. In such cases the doorway may become part of the setting and may be given either decorative or practical treatment. Examples of the latter are: iron gratings, cell doors, saloon doors, etc. The theatrical effectiveness of the entrance ways may be heightened by the use of ramps, steps and levels.

The opportunities for various types of stage decoration in the arena is almost equal to that of the proscenium stage. These may include units such as chandeliers, suspended scenery (the coronet used in the Stadium Theatre production of *The Doctor in Spite of Himself)*, hanging signs for *The Skin of Our Teeth* and the clam bucket in *High Tor*. Specially built pieces include such items as fireplaces, trees (*The Grass Harp*), vertical standards, lamp posts, and transparent or skeleton doors and windows. The designer-technician may also use various types of mobile scenery, depending, of course, on the physical limitation of his arena theatre. In this classification may be placed such items as floats, autos, wagons, bicycles, beach chairs, etc.

It is evident that in the arena theatre there is ample opportunity for the designer-technician to exercise his talents in providing decorative and functional scenery for the reinforcement of the play.

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Community Service Programs in Forensics

N. Edd Miller

In recent years many directors of forensics have turned to community service programs as one method of revitalizing traditional debate activities. It is the purpose of this paper to consider some of the procedures involved in the operation of a community service program in forensics and to discuss some of the advantages of this type of program.

In general, community service programs may be defined as any part of the forensic program taken to the public. The nature of this type of activity can best be explained, perhaps, by considering some of the differences between community service programs in forensics and traditional forensic programs. The first difference lies in the nature of the speaking situation. The traditional program in forensics tends to be a tournament-centered program. The speaking situation usually is one in which the debater talks to other contestants and to a critic judge. Audiences, when present, are not essential to the conduct of the activity. In a community service program, however, the emphasis in the speaking situation lies on a real speaker-audience relationship. The student speaker talks to a community audience (e.g., service clubs, high school assemblies, fraternal groups). Consequently, the focus of the speaking situation shifts from the speaker to the audience. The speaker is important in his relationship with the audience, in supplying information to an audience, in crystallizing opinions in the audience. The speaker's technical proficiency is measured not by a critic but by the realistic yardstick of audience response.

The second difference between the traditional program and the community service program is a corollary of the first. The community service program is much less rigid than the traditional program in forensics. Whereas the traditional program can operate well with a single debate proposition for almost all occasions and with a single style of debate for almost all occasions, the community service program demands close adaptation to different audiences and different speaking situations. This adaptation means the use of a great many different debate topics in an attempt to talk about problems of concern to the members of the audience. This adaptation means also constant experimentation with different types of debate in an effort to present programs which will command and hold attention from an audience. Much more flexibility is needed by both the coach and the participants in this service type of program.

With these two important differences in mind, let us now consider some of the procedures to be followed

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in setting up a community service forensic program.

It is necessary first to contact potential audiences and make the services of the forensic group known to them. A letter or personal contact with community groups will usually accomplish this. Any group in the community which normally sponsors programs will probably welcome the chance to invite a group of debaters to appear before them. Service clubs, parent-teacher organizations, church groups, school assemblies are all likely audiences.

To help make the program attractive, it is usually best to avoid charging a fee. At the same time, in fairness to the debaters, the entertaining group should be asked to take care of whatever expenses are involved for travel and meals.

There are differences in the training of debaters for participation in the community service forensic program as opposed to training debaters for the traditional forensic program. As already mentioned, the emphasis in the community service program should be on good *public* speaking. Students should be trained to talk to audiences; techniques for getting and holding the attention of an audience should be emphasized. This is not to say that careful use of evidence and careful reasoning should be abandoned in community service speaking; rather, devices for establishing contact with an audience should be added to the expected logical presentation of material. The student should be taught adaptation to different audience situations. He should know that different approaches to a subject will be required and that the same speech cannot well be given to a high school assembly and to a Parent-Teacher Association meeting.

Implicit in this kind of program also is preparation on many different debate topics. If the program is to meet the needs of the community audience, topics of interest to the audience should be discussed. National debate and discussion topics will be useful only occasionally in this type of program. Many topics will be only of local interest. Quite often these local topics will be suggested by the sponsoring group. But always, the director should attempt to use topics of close interest to the audience hearing the debate.

Another aspect of the use of local topics is the importance of thorough preparation. In the traditional debate program, thorough preparation is accepted as a necessary criterion for participation in debate. The rather long period of time spent in study on a single national debate proposition almost guarantees thorough preparation. Where many different topics are being used, however, the problem of preparation becomes a real one. The coach should be doubly sure, therefore, that his students have prepared their material carefully, that they have covered the subject thoroughly, that they understand the question to be discussed completely.

Another problem arises in deciding a format for the presentation of a debate to a community audience. The traditional debate pattern is too long (most programs before community audiences are about thirty minutes in length), and the alternation of affirmative and negative constructive speeches and rebuttals is not a strong attention-holding presentation. Good, lively, interesting debates can be presented by the use of cross-question

types of debate.[1] Speeches and question periods can be reduced to four or five minutes each and a program with a maximum speaking time of thirty to forty minutes can be developed. Such a program is likely to be interesting to an audience since the cross-question periods tend to highlight the conflict of ideas in the debate.

Finally, the question of motivation should be considered. Debate tournaments with their wins and losses, trophies, and other awards provide strong motivation for debaters. There are other kinds of motivation, however, and they can be just as effective as trophies and medals. Presented properly by the coach as an opportunity for the student to learn skills in speaking in real audience situations, the community service forensic program can have motivation of its own. The student may be motivated to learn some practical speaking techniques which may be useful to him always. He may be motivated also by a sense of responsibility in supplying information to an audience. And he may be motivated by the kind of reaction he gets from audiences. Sincere applause in a real speaking situation can be just as heart-warming as the acquisition of a medal or a trophy. And, as Bane points out, students can be motivated by a sense of civic responsibility:

> In contrast to the artificial medal winning motivation of debating, both school and public forums furnish a motivation for speech giving which is identical with that which must be depended upon to impel students after they become adults, to take that constructive interest in governmental affairs which is incumbent on every citizen in a democracy.[2]

What are some of the advantages of the community service forensic program? First, by a stimulating discussion of current affairs, this type of program serves the community in a more useful way than the traditional debate program. Second, this type of program is convenient and easy to arrange. Third, a community service program is inexpensive. A whole season of community service debating may be less expensive than a single debate tournament. Fourth, this kind of program provides realistic training in practical public speaking situations. Fifth, a community service program provides an outlet for a good many more debaters than does the tournament-centered type of program. And sixth, the kind of activity described here is excellent public relations for the school and for the debate program.

Finally, it should be pointed out that the establishment of an active community service program in forensics does not necessarily mean the abolition of all other aspects of the forensic program. The tournament and community service programs are not necessarily incompatible. Both kinds of activities can exist side by side in most forensic programs. But as a method of training debaters for real public speaking situations, as a way of revitalizing the forensic program, and as a means of giving real service to the community, the community service forensic program has many advantages over the traditional tournament-centered program.

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1. A good description of some of the cross-question types of debate can be found in David Potter (editor), *Argumentation and Debate, Principles and Practices, Prepared Under the Auspices of Tau Kappa Alpha,* (New York, 1954), Chapter 12.

2. Laverne Bane, "Discussion for Public Service vs. Debate Tournaments." *The Quarterly Journal of Speech,* 27 (Dec., 1941), 547.

Visual Aids for Television

Garnet R. Garrison and Duane Pool

Visual aids play an important part in the presentation of telecourses by University of Michigan Television. Each week a full time artist is kept busy designing and creating an average of 25 separate graphics for the two half-hour programs broadcast over the U-M "TV Hour." While some of these employ similar techniques, many of them present new problems to the artist.

Foremost among the problems arising from the use of graphics and visual aids is deciding how and where they best fit into the program. The content editor and producer-director, who plan the material with the advice of the television course instructor, take great care in avoiding the use of graphics indiscriminately. Visual aids are used solely to help point out and simplify the most significant material in the program.

In the the classroom situation with which we are all familiar students are able to spotlight the most important material by outlining the subject matter and asking for clarification by the instructor. However, in educational television programming, with its one-way communication process, it is helpful to anticipate "trouble spots" and to "outline" the material for the viewers by the use of visual aids.

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After the instructor, producer-director and content editor decide which material should be illustrated, they meet with the graphics supervisor to analyze the technical problems. Every effort is made to keep the graphics as simple as possible. There are several reasons for this. First, complex devices are difficult for the instructor or assistants to operate. When a graphic fails to work on camera it can be embarrassing. Second, it is important to keep visuals in the background. If any device appears to be elaborate, viewers are likely to become concerned about how it operates, and their attention is diverted from the course material to the method of illustrating it.

Whenever possible, three dimensional graphics are used. When this is impossible, the instructors work with flat, two dimensional cards by writing on them, by placing things on them or by manipulating them in some way. *Action* is the keyword in the use of all types of graphics.

Two dimensional cards are the most frequently used by U-M television. They are cheaper, faster to make and sometimes they are the best possible teaching devices. For instance, the real object, such as a small engine, is often too complex to understand at first glance. By using diagrams and cut-aways, various parts of the engine can be explained separately. In this case the

simpler graphic can be used as a supplement to the real thing.

Extensive use is made of pull cards —cards with a movable panel. The advantages of this type of two dimensional card are the elimination of confusing and distracting aspects of the chart and the effect of adding motion to an otherwise "motionless" card. During a medical telecourse one chart was constructed to point out the comparative amounts of small pox, diptheria and whooping cough. By using the pull card method, one graph could be shown at a time and as the panel was pulled back, the card had the effect of being charted by an invisible hand. One simple type of pull chart is made by preparing a poster board chart and a paper panel which covers a portion of the chart. Then frosted acetate, vellum or some other semi-opaque material is stapled over the front of the chart. The acetate covering is stapled to the outside edges of the poster board, and staples are also inserted to form the channel in which the pull-panel is to slide. The panel is inserted between the poster board and the acetate covering. The covering, with the staples acting as channel guides, holds the pull-panel in place. The acetate covering also dulls the visibility slightly so that the edges of the pull-panel are not readily seen as the panel moves. The observer's attention is then centered on the changes taking place on the chart.

All visual aids are not created in the art department, however. Actually "visual aids" is a term which includes graphics, models, props and *people*, among other things. Once several billiard balls were used to illustrate genes in heredity and a 12-foot fir tree was brought into the studio for a course in natural resources. On another occasion, the TV Office was faced with the problem of demonstrating the "critical mass" needed for an atomic explosion in its modern physics course. Several ideas were considered, but the final solution turned out to be powdered sugar blown out through holes in the cover of a box by hand bellows. This method was very effective in stimulating a cloud of escaping neutrons.

Short dramas have been used to point up real-life situations studied during the telecourse. During our recent "Teenager" series, several vignettes were employed to show such things as the difficulties young girls may have in talking on the telephone with prospective dates and the breakdown of intra-family communication.

The use of "live" models sometimes provides instructors with difficult moments, however. During a program in a series called "Understanding the Child," the instructor used his two and-a-half year old grandchild as a model. As the program opened, the instructor asked the youngster his age. "I'm 13!" came the reply.

It is important to keep constantly in mind the advantages and requirements of the media. Remember that *action* is important. When still photographs are employed, the cameras "dolly in" or "pan" to the right or left — thus achieving the effect of action.

Visual aids have also aided professors in the teaching of their classroom courses. After instructing telecourses, many of them have taken the graphic "gimmicks" used on television to their classes. They feel that if visual aids make television courses easier to understand for viewers, they can also help university students.

High School Students Can Take Phonetics---and Like It

Don Rasmussen

At the outset, two things must be made clear. First, I am not a phonetician, and second, this is not a research paper. My work with phonetics occurs in teaching classes in high school speech. This paper is inspired by statements made by a number of teachers to the effect that high school students cannot and should not study phonetics. The material here presented has been gathered from my personal experiences in teaching phonetics in high school.

I believe that average students in grades nine through twelve are capable of learning and using the basic principles of phonetics. Furthermore, I believe that such study has benefit for them of which they should not be deprived.

These conclusions are based on the results shown in our work with students in the eleventh grade course in speech. This course is required of all juniors in our high school. It is a one-semester course designed primarily as a course in public speaking. At about the mid-point in the course the students are given a brief unit in phonetics.

The presentation is made in this way: On the first day an introductory lecture is presented, explaining, as simply as possible, the characteristics, purposes, and possible uses of phonetics. Using the chalk board, examples of phonetic symbols are shown. Students' names and short, simple words are written in both orthographic and phonetic symbols. The students are encouraged to listen carefully to differences in sounds.

On the second day the students are given copies of the alphabet of the International Phonetic Association (IPA) with a few deletions. Using their copies of the alphabet, the students are helped in transcribing simple and familiar words. A brief transcription assignment is given for the following day.

On the third day, students record their transcriptions on the chalk board and are criticized by their classmates and the teacher. More simple words are used in the class discussion. A transcription assignment is given for the following day.

This method is continued until all of the alphabet is memorized. That usually takes three or four days. After that, a daily dictated transcription quiz is given at the beginning of each class period. Transcription assignments and chalk board work are continued throughout the unit. At the conclusion of the unit a transcription test is given. A portion of both the six-weeks period examination and semester examination is devoted to phonetic transcription. During the remainder of the year, phonetic symbols are used to illustrate pronunciations and articulation problems.

Perhaps the strongest emphasis is placed on an attempt to increase the

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student's appreciation and understanding of the relationship of phonetics and dictionary study. I have found that many of our students lack knowledge of the language to a shocking degree. And although the initial reaction to phonetics, with its terrifying alphabet of strange characters, is not always cordial, the ultimate feeling is generally enthusiastic. Students *like* to learn about their language, especially *oral* language. An attempt is made to avoid academic discussion of variants and theories. It is felt that such matters do not properly belong in a unit of this type. During the second week, linguistic geography and dialects are discussed. The fascination which this sort of things holds for the students usually makes it necessary to expand this aspect of the unit. In our area of the country where the so-called General American dialect is the prevalent manner of speech, other regional pronunciations are something of a novelty, and although the unit is not taught for the purpose of emphasizing these things, the interest which they generate can easily be exploited for greater response to the entire unit.

The unit usually takes from ten to fifteen days to complete. That means that from ten to fifteen periods of 50 minutes each are spent in class work. At the conclusion of the unit all of the students are expected to be able to transcribe most English words into phonetic symbols and to read phonetic transcription of pronunciations familiar to them. Foreign sounds and strange dialects are not used in the reading exercises.

The results of the unit have been amazing to me. Although a few students have serious difficulty in achieving minimum proficiency, the percentage of failures is no greater in the phonetics unit than in any other unit of the course. Moreover, there are many who perform as well after the brief unit in high school as some college students whom I have observed after longer study of phonetics in college courses. The bulk of the students perform to the satisfaction of their teacher, and, perhaps more importantly, to their own satisfaction as well.

These results alone would be sufficient reason for my belief that the unit is desirable. There are, however, more reasons for such a belief. After graduation from high school, students have returned to tell of their experiences in college courses which have caused them to realize the value of a knowledge of phonetics. Some have found that they are capable of superior work in college speech courses. Others find that foreign language courses use phonetics as a device, and there they are able to do better as a result of the preparation which the high school unit has given them. Others tell of their increased interest in words, their pronunciations and meanings as a result of the high school study.

It seems abundantly clear that students need the benefits which our experience tends to show.

I have had the feeling that in many specialized fields there is much work being done in a partial academic vacuum. Although it may be fascinating to the specialists, the possible benefits are not being shared with those who need them. Our high school students need to know more about their language. In this age of sound they need to study phonetics. I feel that our experience in teaching phonetics to students in high school proves that they can take it and like it.

Speech Therapy Considerations for Children with Functional Articulation Disorders

D. E. Morley

(Editor's note: This material appears in briefer form in The School of Education Bulletin, University of Michigan, Ann Arbor, November, 1955.)

The term "articulation disorders" refers to an unsatisfactory speech sound production in which there are noticeable sound substitutions, distortions, or omissions. The aberrancy may range from the malarticulation of a single speech sound to utter unintelligibility. Where there are inadequacies of structures used in the production and reception of speech (cleft palate, cerebral palsy, hearing loss), or where there is a limited intellectual functioning, defective articulation is not unexpected. Such cases have tangible causative factors, and therapy considerations are fairly readily seen. However, as is well known, the majority of children who have disorders of articulation do not seem to show physical nor intellectual shortcomings. They are called "functional articulation cases." They lisp, substitute *d* for *th*, or have faulty *l*'s and *r*'s. In some of these cases where numerous sounds are affected, speech intelligibility is seriously affected, yet there appears to be scant tangible evidence as to why they talk as they do.

Attempts have been made to explain this type of speech problem by saying that it is the result of having a short auditory memory span, personality problems, and so on. Fairbanks[4, 5, 6, 7] and his associates studied rate of movement of oral structures, the dimensions and relationships of lips, tongue, and teeth and the hard palate of individuals with so-called functional disorders of articulation and compared them with individuals with non-defective articulation. The only significant difference found was a greater number of dental deviations of marked degree among poor speakers, of which the most frequently observed condition was open bite.

Reid[13] gave a battery of tests to a group of children with defective articulation. These tests were concerned with length of auditory memory span, degree of neuromuscular control, degree of kinaesthetic sensitivity, height and weight scores, dental conditions, dynamometer scores, sound discrimination ability, and personality scores. She concluded that insofar as the group she studied was concerned, most of these factors are present in functional articulation defects to an extent that is above the minimum required for articulatory ability. There was a significant positive correlation on only one point—articulatory ability and the ability to discriminate between speech sounds. Kronvall and Diehl[9] also have reported that elementary grade children with severe functional articulation disorders exhibit significantly more errors in speech sound discrim-

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ination than a matched group of normal speaking children.

Seeking further clues to explain functional articulation disorders is not particularly fruitful. Reviewing the studies of Patton,[11] Roe and Milisen,[14] Saylor,[15] Brown,[2] Froeschels,[8] and Mase,[10] one does not find a consistent pattern of detectable causative factors. A correlation has been shown between articulatory ability and the ability to discriminate between sounds; normal speaking children seem to have a greater kinaesthetic sensibility than speech defective children; maturation appears to effect a reduction of sound errors in the early school years; dentition may have a temporary effect. Reid has summarized the situation as follows:

> "Children learn to articulate the way they learn most things—normally. The majority of children become ready to articulate at about the same age; they respond easily to speech stimuli; the correct neuromuscular patterns develop and become stereotyped. At the 'slow' end of the curve there are children who appear to mature slowly insofar as speech is concerned. However, they are exposed to speech stimuli at the same time as other children—before they are ready for it. They develop inaccurate articulation patterns. These patterns become stereotyped and frequently persist long after the child has entered grade school."

Reviewing studies which have sought to establish key etiological factors in cases of functional articulation disorders does not provide the speech therapist with many clues. For the most part, the speech problem appears to be the result of faulty learning rather than the consequence of basic physical or auditory inadequacies. Further, among these children faulty speech sound production varies in degree of severity and extent of involvement.

Three simply stated steps are recommended as a guide to speech training for these children. Sometimes the first two can be taken quickly with children who have basic skills and aptitudes. The final step, or phase, is of importance to all the children who are being taught to improve their speech.

1. *Discover what the child is able to do*:

This phase has to do with examination considerations. Although it has been pointed out that few definitive etiological clues have been found, one must make a careful examination. Factors which may escape a more casual observation may be detected. This suggests that the use of picture cards or sentence materials to make a so-called phonetic analysis is not enough. Observe the child's speech in other, less artificial speaking situations to determine whether errors noted on a phonetic analysis are consistent. Further, make more than a casual observation of his articulatory agility. Sucking, chewing, and swallowing movements have been given considerable attention in cerebral palsied children. But the children being considered here do these things rather well. What can they do on the infinitely more refined movements of speech sound articulation? Is there precision, accuracy, and speed of movement? Blomquist[1] describes a study of such oral motor skills and suggests testing procedures.

In addition, one needs to be alert for hearing loss of some degree which is not discernible by observations or by rough screening methods. Individual pure tone audiometric tests are highly desirable. One needs to ascertain whether the hearing is sensitive to sound changes which require discrimination and judgment. Templin[16] and Pronovost and Dumbleton[12] have described testing which can be done in this area.

In all these cases, one needs to consider the child's *need* for faulty speech. Will therapy efforts be thwarted by the child's unspoken

wish to retain the faulty speech because of what it does for him or what it gets for him? Observations by the speech therapist and reports by parents and teachers often can give useful information in this area.

2. *Teach the child those skills in which he seems to be deficient*:

In cases where the child shows poor facility in oral manipulation skills, or is not sensitive to sound changes requiring finer discriminations, or has not seen a need for correct sound production, then the place to begin is seen clearly. It is at the level where inadequacies are found and should remain at that level until such time as the child shows improvement within the limits of his ability. Where basic skills are lacking, such activities as speech muscle training and auditory training can be very useful. The teacher of remedial reading or the teacher who works with children who are inept in arithmetic would consider it folly to attempt to bring the children to a given level of proficiency without first giving them appropriate antecedents of reading and arithmetical fundamentals. Many of the standard texts contain instructional procedures in the various aspects of speech training for children with defective articulation. It is suggested that when a child is found to need training in a particular area, the therapist will do well to review procedures outlined in more than one source and to select those which seem best suited to the child in question. One cannot be entirely sure that the game approach, the socialization type of approach to speech therapy or any other style of teaching will be most effective until one knows the type of child one is dealing with and what type of method seems best suited to him.

3. *Observe some basic principles of learning in teaching the child to speak correctly*:

In teaching a child to eliminate speech errors, the therapist will do well to recall certain basic principles of learning. Four such principles are particularly appropriate.

(a) No human being confronts a learning situation without clearly defined antecedent activity.[3]

By the time the child is judged to have incorrect speech he has learned to talk. He has had considerable practice, correct or incorrect, and the speech pattern he uses *feels* and *sounds* natural to him. Although the adults of his world have judged his current speech to be unsatisfactory, he comes to the speech therapist with clearly defined antecedent activity, namely talking — speaking. Hence, one is dealing with an individual who does not have to start from scratch but who needs to learn to adjust or to adapt skills which are already there.

(b) The nature of the individual's impulse to learn will determine to a large extent the nature of the situation for that individual:

In large measure, this is a statement concerned with motivation. What is the child's motivation when he comes to the speech class? Is it a game time or is it a meaningful, important, earnest experience which is part of his total education? Furthermore, what has he had to give up or what has he been able to escape from by coming to the speech therapist? If there is resentment on the part of the child in having to miss something of particular interest to him in the regular classroom, he will be resistant to some degree. If time

spent with the speech therapist is a sort of vacation time, he will tend to want to prolong the number of excursions to the speech class. In either situation, therapy will be impeded and the child's progress slowed.

(c) No two individuals experience the same situation identically:

This suggests a need to consider individual differences — individual differences in oral motor skill, motivation, severity of the speech involvement, and the level of proficiency. It is not meant to imply that the work needs to be done only on an individual basis, but rather that within a group of children being taught by the speech therapist at a given moment, each child's individual difference should be considered. It is almost a cliché to say that speech correction is not a mass production affair. But one often sees mass production methods being used by speech therapists, even when working with children who are seeking to improve one and the same sound.

(d) The probability of the consequence of activity is dependent upon the degree to which success has been attained:

The consequence sought in dealing with articulation cases is the correction of defective sounds. Can the child recognize that he is successful? Does he know wherein he is trying to succeed? If he is ever to be able to monitor his own speech sound production, he has to know why he is trying to do something about his speech, how he has to do it, and when he has it right.

In addition, in the learning process, the therapist should be reminded that old and new experiences must be correlated by using understandable materials and methods associating new speech skills with situations with which the child is familiar. In addition, frequency is a significant factor in making a response automatic and in the formation of habits. This is particularly useful in the development of motor skills such as are involved in speech sound production. Finally, there must not be too long a time between learning and relearning. Frequent reviews and recall must be arranged in the speech class, in the regular classroom, and at home.

To summarize, three points have been made. When providing speech training for the child with a functional articulation disorder, first discover what the child is able to do. Next, teach him those skills in which he seems to be deficient. Finally, observe some of the basic principles of learning in teaching him to speak correctly rather than trying to add a veneer of improved speech sounds without regard to what makes children learn most effectively.

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CSSA CONVENTION

Hotel Sherman, Chicago

April 6-7, 1956

Sectional Meetings in

★ Theatre ★ Public Address ★ Forensics

★ Communication Skills ★ Radio & Television

★ Speech Correction ★ Audiology

★ Elementary & Secondary School Speech

★ Ministerial Speech Training

Convention Preview

THE 1955 SPEECH AND THEATRE CONFERENCE

Joint Meeting of

Speech Association of America
American Educational Theatre Association
Western Speech Association
National Society for the Study of Communication
N.U.E.A. Committee on Discussion and Debate Materials
American Forensic Association
and
Other Related Organizations

HOTEL STATLER

Los Angeles, California
December 28, 29, and 30, 1955
(Certain pre-convention committee meetings will be held on December 26 and 27.)

Hotel Reservations: Most of the meetings will be held at Hotel Statler. You must make your hotel reservations before December 10. Be sure to give the time of your departure as well as the time of your arrival.

Convention Fee: A nominal convention fee of $3.50 is assessed those who attend the convention. Sustaining members receive convention privileges as a part of their membership fees. Admission to meetings is by badge only.

Convention Highlights

Mr. Charles Laughton reading from the Scriptures
The Ghostwriting of Speeches, Orville Hitchcock, State University of Iowa
Convention luncheon featuring some of Hollywood's most prominent personalities
Special programs and demonstrations on teaching speech in the elementary and secondary schools
Demonstrations of current films, film strips, and slides on the teaching of speech and theatre arts
Demonstration of role playing in junior high school
Programs in speech correction emphasizing the team approach
Programs on the teaching of radio and television in secondary schools and colleges
Special section on Communication Disorders, Herold Lillywhite, University of Oregon Medical School
Important meetings of proposed Interest Groups under provisions of the new Constitution of SAA
Theatre banquet at Pasadena followed by a production at the Pasadena Playhouse

Sectional Meetings

THEATRE ARTS • RHETORIC AND PUBLIC ADDRESS • SPEECH IN THE SECONDARY SCHOOLS • SPEECH IN THE ELEMENTARY SCHOOLS • SPEECH EDUCATION • SPEECH CORRECTION • RADIO AND TELEVISION • ADMINISTRATION • COMMUNICATION • INTERPRETATION • PHONETICS • DISCUSSION PARLIAMENTARY PROCEDURE • SEMANTICS • DEBATE

Placement Service at the Convention

The annual convention provides many opportunities for persons to meet prospective employers. In order to facilitate these interviews the placement services of AETA and SAA will maintain service at the convention. The representatives of each organization will be glad to arrange interviews and to discuss your problems and needs.

An Invitation to Become a Member

of the

CENTRAL STATES SPEECH ASSOCIATION

Who can belong? Any speech teacher or person interested in speech is eligible for membership.

Who belongs already? Primarily classroom teachers, although there are many administrators, students, and persons using speech professionally. The membership embraces all areas of speech activity — correction, radio, television, interpretation, theatre, public speaking, fundamentals, discussion, and debate.

What are the aims of CSSA? (1) To provide a bond for all speech teachers in the central states regardless of specialized interest; (2) to provide a means for the exchange of information; (3) to provide an official organization representing speech teachers at the regional level.

What does a member receive? (1) A basic member, who pays fee of $3.00 per annum, receives copies of the *CSSA Journal* for one year. (2) A sustaining member, who pays a fee of $5.00, receives the *Journal* for a year and admission to the next conference. A list of sustaining members is published each year in the March *Journal.*

Send all business correspondence to the executive secretary:

Dr. Wayne N. Thompson
University of Illinois
Navy Pier, Chicago 11, Illinois

ANNUAL CONVENTIONS

Hotel Sherman, Chicago, April 6-7, 1956
Hotel Leamington, Minneapolis, April 5-6, 1957
Hotel Sherman, Chicago, December 27-28, 1957

A Definition of Stage Fright

Theodore Clevenger, Jr.

In 1688, John Locke declared that words "interpose themselves so much between our understanding and the truth, which it would contemplate and apprehend, that, like a medium through which visible objects pass, their obscurity and disorder do not seldom cast a mist before our eyes, and impose upon our understandings."[1] In no place is this more evident than in studying the problem of stage fright, where the greatest confusion reigns concerning the set of phenomena to which the term is used to refer.

Some exploratory research has been carried out in this area, and much more needs to be done. Perhaps future research can circumvent some of the errors of the past if we first adjust our semantics. To what precisely do we refer when we use the term "stage fright"? Since most writers seem to rely upon an intuitive understanding of the term, considerable confusion exists regarding both the type of problem represented by the term and the degree of severity of the problem meriting its use.

This is easily demonstrated by reference to some of the more popular speech textbooks. Gilman, Aly, and Reid state that a degree of stage fright is the normal reaction to an audience, that most people have it, and that it may actually be useful.[2] White and Henderlider agree basically with this position.[3] Yet Sarett and Foster declare that the term "stage fright" should be applied only to cases of extreme emotional instability which thoroughly disrupt behavior.[4] Baird and Knower appear to coincide with this view.[5]

From a careful comparison of the language of the two groups of writers it becomes apparent that both are talking about the same emotional continuum: some class of unpleasant emotions ranging in intensity from a relatively mild degree which may actually be useful to a speaker, through an extremely severe degree which disrupts the communicative process altogether. The first group refer to the entire continuum as stage fright; the second prefer to use that term only in connection with the rare and extreme degrees of the emotion.

Although this confusion regarding the degree of emotional response properly called stage fright is the source of many misunderstandings and contradictions in the literature, a much greater source of con-

1. John Locke, "Of Human Understanding." *The Works of John Locke, II* (London, 1832), p. 160.
2. Wilbur E. Gilman, Bower Aly, and Loren D. Reid, *The Fundamentals of Speaking* (New York), p. 141.
3. Eugene E. White and Clair R. Henderlider, *Practical Public Speaking* (New York, 1954), pp. 7-8.
4. Lew Sarett and William T. Foster, *Basic Principles of Speech*, rev. ed. (New York, 1946), pp. 52-53.
5. A. Craig Baird and Franklin W. Knower. *Essentials of General Speech* (New York, 1952), p. 73.

Mr. Clevenger (M.A., Baylor, 1952) is a Temporary Instructor in Speech at the Florida State University.

fusion is the lack of agreement concerning the basic nature of the emotion we are considering. White and Henderlider present one popular point of view when they state unequivocally that, "by far the most common initial reaction of the beginning speaker is that of *fear*. . . It should be clearly recognized at the outset that we are experiencing *fear*."[6] Baird and Knower say that stage fright is a conditioned form of fear involving complex predisposing and precipitating factors.[7] Hollingworth's opinion is that it is a fairly simple conditioned response, illustrated best by the often quoted example of the opera star who experienced fear of audiences due to an earlier painful experience in a large crowd. When she faced an audience it reminded her of the original incident and re-created the fear associated with it. Thonssen and Gilkinson further modify the fear hypothesis by calling our particular problem one of "social fear" accompanied by bodily tensions.[8] They cite the example of Washington Irving, who was once so frightened by an audience that he fled not only the theatre in which he was called upon to speak, but the town as well.

On the other hand, there are those authors who do not associate all degrees of stage fright with the emotion of fear. Hayworth, for example, prefers to use the term only in connection with severe cases, and calls lesser degrees of emotion "nervous tension—a great desire to say something that the audience should know," and says in stage fright "you are either conscious of unimportant details, or you are so disturbed psychologically that you are unable to make proper responses."[9] Eisenson says that, while a few persons experience real fear in the speaking situation, most are merely "stimulated" by an audience, and that mere excitement and concern over the performance do not constitute fear.[10] Hedde and Brigance call the emotion simply "nervousness" associated with excess muscle tension.[11] Elwood Murray refers to it as a problem of "lack of poise" and says that it is called stage fright only in the larger audience situations,[12] while various other authors envision the problem as self-conscious.[13] In *The Psychology of Speech,* Jon Eisenson allows for the possibility that this particular form of maladjustment to the speech situation may simply be a latent neurotic tendency resulting from the conflict of a basic desire for an audience with an instinctive fear of it—a distinctively Freudian view.[14] He says that some of the findings of Murray support this hypothesis.

It should be clear at this point that the contradictions and confusions in the literature are not mere superficialities and that the problem with which we are dealing is quite complex. Eisenson's words, written more than fifteen years ago, ring disconcertingly true today: "We are not at

6. White and Henderlider, *loc. cit.*
7. Baird and Knower, *op. cit.*, pp. 73-75.
8. Lester Thonssen and Howard Gilkinson, *Basic Training in Speech* (Boston, 1947), pp. 31-33.
9. Donald Hayworth, *An Introduction to Public Speaking* (New York, 1941), pp. 255-56.
10. Jon Eisenson, *Basic Speech* (New York, 1950), p. 252.
11. Wilhelmina G. Hedde and William Norwood Brigance, *American Speech* (Chicago, 1946). p. 85.
12. Elwood Murray, *The Speech Personality* (Chicago, 1937), p. 91.
13. Haywood, *op. cit.*, pp. 253 and 496.
14. Jon Eisenson, *The Psychology of Speech* (New York, 1938), p. 262.

all certain as to what happens to the seemingly . . . well-adjusted person who before our very eyes is suddenly transformed by virtue of his appearance on stage, in a pulpit, or before a microphone, into a panic-stricken, disintegrated, and evidently very badly adjusted creature."[15]

With all of these contradictions and difficulties in view, it may seem presumptuous or even foolhardy to attempt still another definition. Since such a definition is basic to further research, however, it is hoped that the one offered here may serve to clarify rather than further becloud some of the issues involved in this highly complex problem.

To begin with, it should be clear that "the existence of an emotional state is the outstanding and probably most important symptom of stage fright."[16] If not on the basis of intuition, then certainly on the basis of the literature just discussed, it should be obvious that we are dealing with an emotion, although considerable doubt exists as to the exact nature of that emotion.

It is an hypothesis of this paper that much of the confusion regarding the problem of stage fright may be cleared up if we cease to think of stage fright as an unity. It is not enough that we think merely in terms of multiple casuation; we must go a step further and conceive of a variety of problems included in a single wastebasket term. Doubtless an analysis based on the assumption that this broad area of maladjustment lies within a single emotion-type in all cases has the advantage of simplicity. It becomes relatively simple to trace out theoretically the nature of the emotion, run down its causes, and sketch a fairly simple rationale for treatment of severe cases.

In effect this is what has been done in the past. Authors have called it fear, anxiety, self-consciousness, nervousness, excitement, incipient neurosis, and lack of poise, among other names; but in virtually every case the assumption has been implicit that stage fright presents a single, more or less complex, more or less easily definable emotional state. A rare exception is the approach made by Milton Dickens and associates, but here the emphasis was on experimental measurement rather than definition.[17] For the purpose of this definition, the term "stage fright" shall be taken to include *any* emotional condition that meets the further criteria set up below.

Secondly, it must be borne in mind that we are dealing with a problem. While the study of speakers displaying little or no evidence of emotional strain due to public appearance will undoubtedly cast some light on the problem, they are not of principal concern. Since stage fright is a behavior problem we are primarily concerned with the speaker whose communication is disrupted in some fashion.

Disruption of communication may conceivably occur in two distinct ways: through interference between the speaker and the audience, and through interference with the speaker's own thought processes or response patterns. In many cases, if not most, these will occur simultaneously if at all, but in some cases audiences seem to be aware of emo-

15. *Ibid.*
16. *Ibid.*
17. Milton Dickens, Floyd I. Greenleaf, and Caleb W. Prall, "An Experimental Study of the Overt Manifestations of Stage Fright," *Speech Monographs* Vol. 17 (1950), p. 37.

tional disturbances which the speaker himself ignores, while in others the speaker may be profoundly inhibited without the audience being aware of it. In either case, however, communication is damaged; in the first case through audience reception, in the second through speaker self-expression. For practical purposes the term "stage fright" should be taken to refer only to cases where communication is hampered in either or both of these ways.

The means by which the emotions take control of the intellect and so lead to the variety of symptoms collectively called "stage fright" is admirably demonstrated by Lomas.[18] He points out that in the well-organized adult, "cortical" intellectual patterns ordinarily dominate "thalamic" emotional patterns, but that in cases of intense emotional stimulation the thalamic impulses are sometimes able to disrupt and even temporarily dominate the intellectual impulses. This occurs simultaneously with disorganized behavior, and Lomas attributes the dominance of the emotional response to the lack of adequate organization toward a goal. Whether or not this is strictly true, it is certain that in the states of which we are speaking the emotions intrude upon the domain of the intellect to the detriment of the speech patterns and responses.

Finally, it must be remembered that we are not dealing here with all of the many types of emotional disruption that might occur when a speaker or reader confronts an audience or when a radio announcer or actor faces a microphone. We are only concerned with those cases where the emotion is directly due to the fact of performance before some audience—where the speech situation is the procuring cause of the emotion.

We do ourselves a disservice by using the terms "stage fright" and "maladjustment to the speaking situation" interchangeably. Maladjustment to the speech situation is an extremely broad term—far too broad to be attacked as a single problem. "Adjustment," in its broad sense, is generally understood to mean operational efficiency within a given situation; thus the phrase, "adjustment to the speech situation" may be taken to include all of the attitudes, knowledge, and skills that go to make up adequate performance in any speech situation.

Even the more restricted area of social and emotional adjustment to the speech situation is too broad to be attacked as a single problem. It would include, for example, such diverse subjects as the speaker who is so emotionally unconcerned about a public speaking performance that he fails to enlist the interest of his audience; the actor who lets stage emotion carry him to painful extremes of behavior within his role; the interpreter who is unable to express certain emotions under any conditions; and the discussant or public speaker who permits enthusiasm or genuine emotional intensity to carry him into a state unsuited to effective communication. While some of these examples may be traced to common social or emotional roots, and while interrelationships undoubtedly exist among them, it is the assumption of this paper that the problem of social and emotional adjustment to the speech situation may be broken into a number of component parts for convenient study. One of these parts, and perhaps not the most important

18. Charles A. Lomas, "The Psychology of Stage Fright," *Quarterly Journal of Speech*, Vol. 23 (1937), pp. 35-44.

one in the long run, is the problem of stage fright, as defined here. Other elements in the compound socio-emotional adjustment of the speaker to his audience situation need to be identified and studied.

Perhaps we have identified stage fright sufficiently to set down a tentative definition. Combining the foregoing considerations, we may define stage fright as follows:

Stage fright is any emotional condition in which emotion overcomes intellect to the extent that communication is hampered, either in audience reception or in speaker self-expression, where the immediate object or stimulus of the emotion is the speech-audience situation.

This definition, while not based directly on empirical research, does provide a point of departure for empirical research, and it has several advantages over a wholly intuitive approach to the problem and over the informal definitions that have dominated the literature thus far. It does not restrict the problem to any single emotion-type; it points up the emotional-intellectual nature of the problem; it emphasizes observable behavior; it excludes conditions that do not create problems in communication; and it restricts the use of the term to emotions produced directly by the speech situation itself.

Stage fright needs to be studied much more thoroughly. What are the various emotional conditions that may give rise to it? What are the general characteristics of persons who are likely to experience it? Is it predictable? Is it preventable? Is it functionally tied to some other facet or facets of the socio-emotional adjustment to the speech situation?

These are only a few of the questions that need to be asked concerning stage fright, but basic to them all is at least a tentative definition of the term. In the present day of fast-moving social and psychological research, definitions can seldom be either inflexible or permanent, and the definition given here is intended to be neither. But the author hopes that it represents a synthesis of the best research and theory now available and moves one step closer to the answer to a question that has doubtless perplexed every speaker who has ever taken the rostrum, every actor who has ever trod the boards, and every reluctant child who has ever had to recite before Mother's bridge club: What is stage fright?

CSSA CONVENTION
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On the Record

John H. McDowell

Frequently the only permanent record we have of a play is the script itself. The actors are scattered; the costumes are returned. Pictures may exist which probably are filed away. Of all art forms, the theatre keeps the most ephemeral records. The production passes into history when the curtain falls.

Educational theatre in high schools, private schools, colleges and universities is engaged in a vital production and teaching program. A study of the curricula of these schools indicates a vital and healthy American theatre. The aim of the Ohio State University Theatre Collection is to attempt two activities: (1) to collect photographs of sets, costumes, etc., and (2) to codify these prints into an integrated plan. Both activities are for the benefit and availability of everyone.

When a picture of a stage set is received into the Collection, two things happen to it: (1) it is mounted and filed and (2) it is catalogued on a master card according to (a) type of scene, (b) play and playwright, (c) director and technician, and (d) school. A cross-index system permits all items of a like nature to be cast together. For example: if X-college has given us a picture of the Rialto set for *The Merchant of Venice*, the index system indicates other illustrations from other schools. Furthermore, the cross-index will permit us to locate other sets by the same designer, and other plays by the same playwright under the same director or technician.

Other indices in the Collection indicate to the student earlier productions in this country and abroad. His attention will be brought to prompt-books giving various technical devices and acting traditions. For authentic detail, the Collection has scripts and pictures which give specification on machines, properties, lighting, sound, costumes and special effects.

Institutions engaged in production have been invited to give pictures of sets and costumes to the archives of the Collection. Pictures of scene and costume design, technical drawings, the auditorium, the theatre building, etc., are needed to complete the file.

A request will be forthcoming soon which will ask you to look through old trunks in attics, etc., for such items as playbills, programs, magazines, news clippings, prompt-books, printed plays, posters, prints, scrapbooks, cartoons of early American theatre.

The Educational, as well as the Commercial, theatre may benefit from the Collection. Directors, producers, stage and lighting technicians, costume designers, property masters as well as researchers, historians, artists and candidates for undergraduate and graduate degrees will be permitted access to the files.

Mr. McDowell (Ph.D., Yale 1937) is a Professor of Speech and Director of the Ohio State University Theatre Collection.

Playwriting as a Profession: Part II

George Savage

(Editor's note: In the Spring Issue Mr. Savage analyzed the current opportunities for professional playwrights. He continues with a discussion of the responsibilities of the teacher of playwriting in view of this analysis.)

Any student who chooses to embrace the career of playwriting, upon examining the evidence, will probably turn in desperation to his playwriting teacher for comfort and guidance. If the teacher is himself a playwright, he will be faced with the responsibility of guiding the student into a profession that has almost ceased to exist, or he will have to admit that playwrights make a living in radio, TV, and motion pictures. Perhaps these surviving writers should not be defined as playwrights in the most delicate and refined sense of the word.

The playwriting teacher must, at this moment, either have a frank talk with himself or seek refuge in the attitude that playwriting is a contribution to the student's "expanding cultural consciousness." It is unquestionably dangerous for the teacher to think practically, for then his Theater Department will be classified as a Trade School. Perhaps vague and high-minded principles may be taught in such a way that they will suddenly become clear, precise and practical when the student on graduation day is thrown off the end of the dock into the deep, cold water of competitive, economic survival. If there were as many playwriting courses as there are English courses, then a great industry could be built upon the shrewdly practical philosophy of teaching teachers to teach teachers. Fortunately or unfortunately, the fact remains that the student in playwriting will very often end up in radio, TV and motion pictures.

Granting that the teacher has a philosophy that reconciles these responsibilities, what then? The playwriting teacher must feel deeply frustrated at his inability to determine a sequence of courses that will guarantee growth in writing ability. The progression in mathematics, for instance, is enviably certain. If the student passes a certain flight of courses, he is qualified absolutely to find his way through another sequence.

In playwriting there is no such dependability. A student may enter the class knowing all he needs to know about playwriting because he has the feel, the instinct. There is nothing ahead of him but work, finding time to do it, and achieving production of what he writes. The instructor, in such cases, does well to learn all he can from the student.

On the other hand, a student may be bright, willing, well-mannered, and mature, yet nothing can impel him to write words that should ever be spoken upon a stage before an audience. He may have a retentive memory and a thorough knowledge of the literature of all time and yet be incapable of dramatizing the values he has so completely encompassed intellectually. The teacher, therefore,

Mr. Savage (Ph.D., Washington, 1935) is a Professor of Theatre Arts, University of California at Los Angeles.

cannot have a predictable measurement for the future development of the class as a whole. He must judge each student individually. Yet not too individually, either, because he ought to place each student fairly in the grading system.

Whether the playwriting teacher wishes it or not, he will observe his students going into the mass media. The teacher's conscience should insist that he face the reality of those areas where the writing opportunities are. His students, after leaving academic influence, will be judging his teaching against what happens to them in a practical writing way. The teacher knows that creative ability emerges unevenly; he knows natural talent may develop as much in spite of as because of teaching; he must acknowledge that the economics of playwriting brutally limit the freedom of expression and the extent of opportunity; he must be party to the neglect of the educational theater in the young playwright's future; most of all, he participates in the sorry spectacle of playwriting talent finding only a limited and digressive place for himself in the off-campus theater world. To dream of a fully expressive and creative theater and to awaken to the reality of current theater practices is both painful to observe and difficult to accept.

The playwriting teacher may well be too sensitive to his academic responsibilities. Because the first grade teacher teaches the alphabet, she isn't responsible for how her pupils will use it. Because the college teacher instructs students in playwriting, he should not feel impelled to suffer with his charges for the rest of their writing days.

The playwriting teacher should not, but usually does, feel responsible. Accepting the fact that a playwriting teacher would never be completely satisfied and that he recognizes the truth that writing takes its own desperately peculiar way of growth, he still lives and breathes and suffers with the writing realities of his students. He, too, visualizes an ideal theater; yet he is aware that only a handful of his students in the lifetime of his teaching will approach his expectations. Although he teaches playwriting, he also realizes that he is confronted with generations of students whose first memories are not of the theater but of radio, TV, and motion pictures and whose theater drives can be expressed only in radio, TV, and motion pictures.

What the playwriting teacher does basically is to give the student faith and self-confidence. The teacher has a dream to which he is contributing; sometimes as a writer, always as a teacher, and always as a person dedicated to the significance of the total theater experience. This dream he shares with his students. This dream the student shares with him.

Words spoken by actors in a theater, before a living audience, words that move with passion and calculation toward a dramatic realization of some truth of human relationship, such words are the basis of all theater. And the playwright who arranges these words out of the depths of his own beliefs and emotions is the one person who must do his work well in the theater.

The playwright, with all the workers in the theater, must be preserved and fostered. Therefore, it must follow as night the day, that the playwriting teacher has a basic responsibility. It is difficult to visualize a more significant or a more responsible teaching challenge. Finally, no

(Continued on page 35)

The Idea Workshop

Edited by William A. Conboy

"We have a problem at our school."

Almost every letter which came to the *Journal* in response to our Workshop requests in the last two issues, began with this sentence or one similar to it. To this your editors say, "Fine." Not that we rejoice over the trials of our colleagues, but we do believe in two old axioms: First, that most profitable human discussions begin with a problem. And second, that necessity is the mother of invention.

Our responses to date have been almost entirely from speech teachers who need help, rather than those who have had a specific success they are willing to share with us. We hope such professional modesty will not continue, but for the moment, our job seems to be to give aid to those in need.

The following are excerpts from several letters we have received. We have tried to choose those which seemed most urgent or which were typical of more than one request. Now the job is up to our readers. Please send us your solutions, suggestions, or pertinent experiences. Write directly to the C.S.S.J. and refer to the identification number of the case. To avoid any possible embarrassments, we are not printing the names of the schools or individuals who wrote us.

Case H-17: "I am a high school teacher in a city of 27,000. I teach English, but I was originally trained to specialize in speech work. At the present time, we have no separate courses in speech or theater in our high school—and only the Junior and Senior plays each year on an extracurricular basis. We do no debating, and I merely pick students out of my English classes in the spring to work up some performances for our speech festivals.

"My principal is sympathetic toward speech work, but he tells me he can't do anything about our situation until more interest is shown by the students or the community. He tells me that it has been two years since any parent spoke to him in favor of more speech work.

"Frankly, I want to try to do something about this. I know there must be some way to arouse more interest in our city—and among the student body. If some parent sentiment were to build up in favor of more speech —both courses and activities—I have my principal's word that he will support it. But until then . . . nothing.

"This is where I need help. Surely other high school teachers must have faced this same problem. I need some good specific suggestions on exactly what things I might best do to start the ball rolling. I don't have any money to spend—and only a small amount of time squeezed out from my regular duties. But I would like to try something. Can some voice of experience help me out?"

Case C-4: "I teach in a small church college. I have two courses in Public Speaking. Our department budget is small, and my own is smaller—expenditures can't be by trial-

and error. I need some help in selecting some audio-visual materials for use in class.

"Whatever I buy will go into our school audio-visual library, and I will probably use it for years. So, friends and neighbors, how about letting me know what films, records, etc., you have found to be tops for classroom use in your experience. I have no predispositions. The materials may be off-beat if they are useful and interesting. Above all, I don't want to spend money for dead weight. I plan to use such materials primarily to motivate my students anyway—so the materials don't have to be high in theory content. We have textbooks for that. Any recommendations will be gratefully received."

Case H-19: "S-O-S for one-act plays. Twice each year our high school puts on an evening of one act plays—by and for the students. These, plus the spring play contests, have caused me to scrape the bottom of the barrel for some fresh plays to present. My administrator has asked me to avoid repetition from year to year as much as possible—at least in any three successive years. And that's a lot of one-act plays, brother.

"I'm having trouble, and here I am just starting my third year. Most of the old standbys that I haven't used seem pretty dated or corny to me. Anybody have something fairly recent that has worked well? Or even an old one which isn't on every list which has been compiled since the Civil War? I'm serious. I'd be glad to report our experiences on the ones we've already used in exchange. Thanks."

Address answers to these requests to:

William A. Conboy, Asst. Editor
C.S.S.J.
Dept. of Speech and Drama
University of Kansas
Lawrence, Kansas

Playwriting as a Profession

(Continued from page 33)

matter what the mechanics or the electronics of the physical aspects of the theater expression may be, there still remains the playwright with his actors, his sets, his costuming, his staging, his directors — the whole complex structure of all theater enterprise—dependent on the next line, the next word, the next letter he puts to paper. Whether an agent, a producer, a fellow-playwright, an actor, a director, a college teacher—there is always someone to whom the playwright turns for help and guidance. It may be in a five million-dollar Gothic building, or it may be in the back booth of a joint, but there will always be the writer who must work in the theater, no matter how or where or for what compensation, and there will always be the advisor, the critic, the teacher—someone who will give the writer confidence in himself, who will respect him for his dreams, and who will, as much as it is ever possible in the creative process, give him understanding.

News from the Office of the Executive Secretary

October 1, 1955

Elsewhere in the current issue of the JOURNAL is the report of the auditor at the end of our fiscal year on May 31, 1955. As the report indicates, the Association showed a slight profit for 1954-1955. In view of our holding the convention at a city other than Chicago, this showing is considered favorable.

The convention at St. Louis on April 1 and 2, though the programs were unusually worthwhile and the atmosphere was warm and friendly, was a disappointment in attendance. The number of 283 was less than half the number in Chicago the preceding year. A few loyal speech men and women in St. Louis worked hard and made the machinery of the convention run with unusual smoothness, but there are not many speech instructors in the vicinity at the college level and the policy-making authorities for the elementary and secondary schools apparently did little or nothing to encourage their speech teachers to attend. Our attendance of leaders in the field from other parts of the Central States area was excellent.

During the convention the Executive and the Advisory committees held two long meetings. The following plans were made for future conventions: Hotel Sherman, Chicago, April 6-7, 1956; Hotel Leamington, Minneapolis. April 5-6, 1957; Hotel Sherman, Chicago, December 27-28, 1957; hotel not selected, Detroit, April, 1959; hotel not selected, Chicago, April, 1960. A tentative decision was made to hold the 1961 convention in Chicago and to hold the 1964 convention in Chicago in December, 1963.

Another important action of the Executive Committee was a decision to expand the size of the JOURNAL to forty-eight pages. Two issues a year—November and March—will continue to be published. Dr. Kim Giffin, University of Kansas, was chosen for a three-year term as editor beginning in June, 1955. The last two years Dr. Giffin has been filling out an unexpired term.

The following list of names was chosen to be submitted to the Nominating Committee of the Speech Association of America as candidates for the Legislative Assembly of the national organization: For a one-year term: Sam Becker, State University of Iowa; Donald Bird, Stephens College; Bea Olmsted, Michigan State College; Charlotte Lee, Northwestern University; G. Bradford Barber, Illinois State Normal University; Edna Gilbert, University of Wisconsin; Max Steer, Purdue University; Harold Jordan, University of South Dakota.

For a two-year term: Hugh Seabury, State University of Iowa; Rev. R. A. Johnston, S. J., St. Louis University; Zack York, Western Michigan College of Education; Wayne N. Thompson, University of Illinois at Chicago; Martin Holcomb, Augustana College; Charles Balcer, St. Cloud State Teachers College; Kim Giffin, University of Kansas; Charles Green, University of Oklahoma.

For a three-year term: Max Fuller, The Maytag Corporation; Blandford Jennings, Clayton (Mo.) High School; William Sattler, University of Michigan; John Dietrich, The Ohio State University; Clarence Simon, Northwestern University; Leroy Laase, University of Nebraska; William Howell, University of Minnesota; Dorothy Kester, Board of Education, Akron.

At the annual business meeting the chairman of the Nominating Committee, Leroy Laase, made the following report: for president-elect Wilbur Moore, Central Michigan College of Education; for vice-president, Margaret Wood, Northern Illinois State College; for executive secretary (June 1, 1956-May 31, 1959), Halbert Gulley, University of Illinois, Urbana. Other members of the Nominating Committee were John Dietrich and Velma Hiser. As there were no nominations from the floor, the slate was chosen unanimously.

The report of the Resolutions Committee was made by the chairman, Carl Dallinger, and adopted unanimously. Other members of the Committee were Dorothy Summers, Roy Umble, and Don Feddersen.

The Association passed a number of amendments to the constitution. Most of these corrected technical errors and removed inconsistencies. The class of membership known as "Student Membership" was abolished, and the fee for a Basic Membership was increased from $2.50 to $3.00, effective November 1, 1955.

Prospects for 1955-195 are bright. With the convention returning to Chicago, we are likely to have the largest attendance in our history. Work for the November JOURNAL is well along, and the volume of advertising is substantially above that for the corresponding time a year ago. With the continued loyal support of our many friends in this area, we can steadily increase the size, the strength, and the usefulness of CSSA.

Financial Report

Central States Speech Association

Balance Sheet—May 31, 1955

Assets

Cash in Bank	$ 507.54
Accounts Receivable	120.50
Net worth	$ 628.04

Changes in Net Worth—Year Ended May 31, 1955

Surplus Balance, May 31, 1954	$ 388.10
Net Income	239.94
Surplus Balance. May 31, 1955	$ 628.04

Statement of Income and Expense for the Year Ended May 31, 1955

Income:		
Membership dues and Subscriptions to *Central States Speech Journal*		$1,311.50
Advertising space in *Journal*		422.50
Convention Fees		608.00
Sales of Back Issues of *Journal*		42.50
Total Income		$2,384.50
Expenses:		
Membership Promotion	$ 247.62	
Publication of Journal	754.05	
Convention Expenses	369.72	
Postage and Office Expenses	713.17	
Professional Services	60.00	
Total Expenses		$2,144.56
Net Income		$ 239.94

Auditors' Certificate

July 6, 1955

Executive Committee
Central States Speech Association

Gentlemen:

We have examined the balance sheet of the Central States Speech Association as of May 31, 1955 and the related statements of income and expense and of changes in net worth for the year then ended. The examination was made in accordance with generally accepted auditing standards and accordingly included such auditing procedures as were considered necessary in the circumstances.

In our opinion, the accompanying balance sheet and statements of income and expense and of changes in net worth present fairly the financial position of the Central States Speech Association at May 31, 1955, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles.

Respectfully submitted,

Albert J. Schneider
Certified Public Accountant

New Books

(Editor's note: Copy for this section has been supplied by the publisher and does not indicate the opinion of the editor or a book reviewer.)

TELEVISION WRITING AND SELLING, by Edward Barry Roberts: Author and television script editor; teacher at Yale University school of dramatics. 515 pages, illus. 6½ x 9½, clothbound. $5.75. . . The Writer, Inc., Publishers, 8 Arlington St., Boston 16, Mass.

A complete guide on how to write and sell drama for television. The sixteen chapters cover such subjects as: How to choose and dramatize a story; time and space limitations; special effects (use of film in live shows, etc.); TV terms and how to use them; The Television Code; how to sell scripts—release forms, copyright, author's rights, use of literary agents, etc. Mr. Roberts demonstrates ways of solving special video problems by giving detailed scene-by-scene analyses of complete scripts for two half-hour "live" TV plays, a half-hour play for motion picture filming, a fifteen-minute TV play, and an hour-length "live" television play, plus several condensed scripts and other lengthy excerpts of "as broadcast" productions. In addition, the author discusses a variety of TV writing forms, such as continuity for musical shows and commercials. Typical of the examples given is the chapter on contrasts in technique in which Roberts follows the novel *On Borrowed Time* through its adaptation for the stage, the rewriting into a movie, the changes necessary for radio, and finally its condensation for television.

ORAL COMMUNICATION IN BUSINESS by David C. Phillips. Head, Department of Speech and Drama, University of Connecticut. 229 pages. $3.75. McGraw-Hill Book Company.

Based on the premise that the essence of effective oral communication is the individual's ability to say what he wants to say clearly and effectively in *all* speaking situations, this book will be of valuable assistance to all those training for the business, industrial, and professional fields. The first half is devoted to the principles basic to all communication situations; the second half to specific problems related to such situations as conferences, interviews, meetings, sales, and radio and television presentations.

Written in sparkling prose, the book is a practical, step-by-step guide from rudimentary self-expression through successful leadership of conferences and meetings. Each chapter is followed by questions and study projects and a brief list of selected readings; sources of complete bibliographies are presented at the end of Chapter I. Examples are liberally included to illustrate principles, and where pertinent, speeches of interest and instructive value are included.

TWELVE AMERICANS SPEAK, 1766-1932. Facsimiles of Original Editions, selected and annotated by John E. Pomfret. 180 pages, 6 x 9, $5.00. . . The Huntington Library, San Marino 9, Calif.

This handsome volume includes a select number, in facsimile, of the public statements of twelve great Americans. Most of these documents are familiar by name only and many of them are relatively inaccessible. These documents embrace a large part of our American heritage. The introductory material for each of the historical statements included in this book was written by John E. Pomfret, Director of the Huntington Library. Only one thousand copies of this volume of facsimiles have been issued.

PRAISED AND DAMNED: The Story of Fulton Lewis, Jr., by Booton Herndon. . . . $2.00 . . . Duell, Sloan and Pearce-Little, Brown & Co.

The story of Fulton Lewis, Jr., has never before been fully told. Here we get a balanced picture of a man perhaps more widely praised and damned than any American commentator, of his rise from cub reporter to international power and fame, with a radio audience of twenty million. Always provocative, Lewis is expanding his colossal radio audience through the Mutual Broadcasting facilities, and is bound to be a more controversial figure than ever.

FAMILIAR QUOTATIONS: Thirteenth and Centennial Edition, by John Bartlett . . . $10.00 . . . Little, Brown & Co.

The Centennial Edition has 1,068 pages of quotations, and the index contains nearly 113,500 entries. Everyone who puts words on paper for others to read, everyone who has occasion to speak to an audience, above all, everyone who finds pleasure in the finest literature the world has produced, will enjoy this great new edition of FAMILIAR QUOTATIONS. The book's use as a reference has been simplified by specifying in the index on which column of a page a quotation can be found. Its value in unfolding the development of the language has been heightened by including ancient and foreign authors in the chronological pattern for the first time.

READING ALOUD EFFECTIVELY, by Ben Graf Henneke: Professor of Speech, University of Tulsa. . . Speech Consultant, Stanolind Oil and Gas Co. 481 pages, 6¼ x 9¼ . . . $5.00 . . .Rinehart & Company, Inc.

Reading aloud—a treasurer's report, a newscast, poetry. a child's story, a sermon, or an Army directive—is today a major part of public speaking This text tells how to prepare material for reading aloud and how to deliver it effectively, with much practical instruction on all such matters as timing, accenting, the projection of personality and the communication of emotion. Included for practice are 198 lively contemporary selections representative of many different types of reading. Bibliographies of various types of reading material are also included.

ACTING IS BELIEVING: A Basic Manual for Beginners, by Charles McGaw, Associate Professor of Speech and Production Director, The Ohio State University. 177 pages, 8½ x 5¾, 9 drawings by Robert Reddy, $2.75 . . . Rinehart & Company, Inc.

Clear, definite, and practical procedures for developing acting skill are presented here in three main parts. The first shows the student how to develop his individual creative ability to analyze a character and play it convincingly. The second shows him how to use this skill to bring out the meaning of the play as a whole, and the third teaches him the elements and terminology of staging a production. Numerous exercises taken directly from well known plays—both modern and classic—are placed in chapters at points where the student should be ready to put theory into practice. Two complete one act plays (by Chekhov and Tennessee Williams) are given at the end of the book.

PIONEER WOMEN ORATORS: Rhetoric in the Ante-Bellum Reform Movement, by Lillian O'Connor: teacher in the New York City schools. xvii, 264 pages, $3.75 . . . Columbia University Press.

Ringing from the pages of this book are the voices of the first women—twenty-seven of them in the years 1828-61—to speak publicly in the United States. Examining the texts of their 145 extant speeches, Miss O'Connor shows how such women as Susan B. Anthony, Lucretia Mott, and others, employed ethical, emotional, and logical proof in appealing to their audiences: they relied more on logic and less on emotion than might have been supposed. A valuable feature of the book is Miss O'Connor's examination of the contemporary texts on rhetoric.

ANGLO-AMERICAN PHONETIC WORD BOOK, by Florence Angier and Wallace B. Conant . . . 68 pages, 5½ x 8½ . . . $1.15 postpaid . . . Anglo-American Phonetics, Inc. Concord, Mass.

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APHASIA THERAPEUTICS, by Mary Coats Longerich, Ph.D. and Jean Bordeaux, Ph.D., 1954. 185 pages. $3.75 . . The Macmillan Company.

The authors, specialists in aphasia therapy, present the approach and therapy

necessary for each type of speech and language difficulty included in the broadest meaning of aphasia. Case histories illustrate how the patient can relearn and overcome many of his handicaps. A full description of speech and language symptoms, a series of tests to determine the particular kind of disturbance, and therapeutic suggestions for each problem are given. The psychic and anatomical factors are explored and correlated with symptomatology and with the various stages of treatment responses. Detailing procedures step-by-step, the chapters on therapy are written in "workbook" fashion.

COMMUNICATIVE READING by Otis J. Aggertt, Assistant Professor of Speech, Albion College, and Elbert R. Bowen, Professor of Speech, Central Michigan College of Education . . . To be published in Spring 1956 . . . The Macmillan Company.

This book presents a thorough and comprehensive treatment of the principles of oral interpretation as a communicative skill, and motivates effective practice in the employment of these principles. The authors explore the aims and nature of oral interpretation and they show how to find the meaning in literature and interpret the basic forms of literature. The work features a specialized treatment of the role of the person who is reading aloud; an organized listing by types of the most popular reading matter; detailed "steps" for finding the meaning of a given literary selection; an emphasis upon the primacy of visible communication; and three sample programs of poetry, prose and drama—with suggestions for their effective communication.

PRACTICAL PUBLIC SPEAKING — A Guide to Effective Communication, by C. R. Henderlider, Associate Professor of Speech, Western Reserve University, and Eugene E. White, Professor of Speech, University of Miami . . . 1954. 386 pages, $3.50 . . . The Macmillan Company.

This book offers a general orientation to the whole field of speech, covering oral communication, public speaking, discussion, oral reading, debate, radio and TV speaking, special types of speech, and parliamentary speaking. The book is divided into four convenient sections: Developing the Proper Attitudes; Preparing the Speech; Delivering the Speech; and Adapting Basic Techniques to Various Speech Situations. Numerous examples are drawn from associated fields of interest, such as sports, social situations, and current events. Examples of speakers using particular techniques in speaking situations are also given.

DISCUSSION, by William S. Howell, Professor and Chairman of the Department of Speech and Theatre Arts, University of Minnesota, and Donald K. Smith, Associate Professor of Speech and Theatre Arts, University of Minnesota . . . To be published in Spring 1956 . . . The Macmillan Company.

A basic textbook for courses in Discussion, Conference Methods, Group Leadership, etc., this book presents basic theory and suggests the types of activities needed to help students develop skill and insight in discussion participation and leadership. The authors include a thorough treatment of the techniques of critical thinking adapted to discussion, language theory appropriate to discussion, the relation of discussion to persuasion in society, and ethical problems which arise from the practice of discussion. Featuring a problem-centered approach, the book brings together concepts from inductive and deductive logic, group dynamics, linguistics, sociology, and ethics to provide a complete understanding of the problem of discussion.

HANDBOOK OF PARLIAMENTARY PROCEDURE, by Henry A. Davidson, Parliamentarian, American Psychiatric Association . . . Endpaper charts, 292 pages. $3.75 . . . The Ronald Press Company.

Quick-reference Handbook explains step-by-step the what, how, and why of parliamentary procedure. It contains indispensable advice for officers and members of local business associations, professional societies, civic groups, labor unions, lodges, and social clubs. Shows how to: handle a heckler, avoid being pushed around, construct a constitution, organize a budget, make maximum use of committees, etc. Gives correct procedures for motions, amendments, voting, utilizing committees. Includes numerous examples of resolutions, reports, and other forms; a glossary of all common parliamentary terms; and a comprehensive index.

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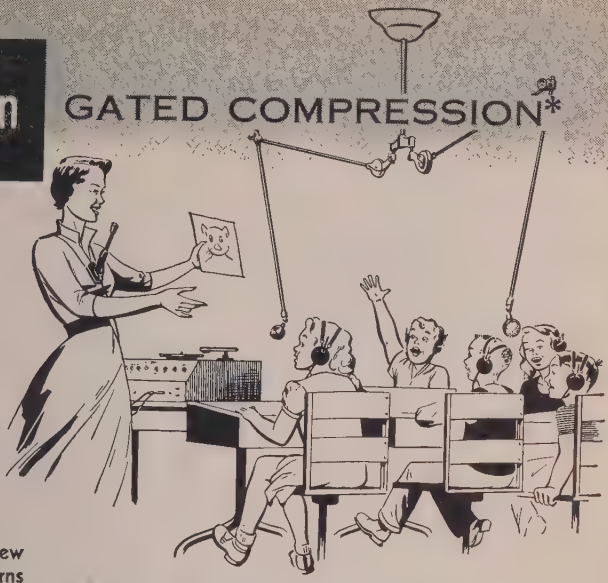

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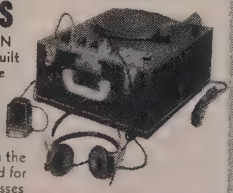

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ɑBDɛfGhIJKLMnOPQrSTUVWXY
a ɘ ɹ ɵ ƨ ɯ ɦ
ɑr ɒ ħ
ɓ ɒɒ ɗ
ɑu ʊ
ɑv

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ɑu	au (austere)	ɒɒ	as in mood	ɗ	th hard (that)
ɓ	ch (church)	ʊ	as in money	ɦ	wh (when)
		ɑv	as in cow		

The hard C sound is combined with the K — ƈ

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This text provides a thorough and comprehensive treatment of the principles of oral interpretation as a communicative skill. Notable features of the book include a special treatment of the role of the person who is reading aloud; an organized listing by types of the most popular reading matter circulated by libraries; the provision of detailed "steps" for finding the meaning of a given literary selection; an emphasis upon the primacy of visible communication; and three sample programs of poetry, prose, and drama.

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